Owen Johnson's Play Presents an Imagina tive Central Figure, but Lacks Reality. But is Not to Be Judged by the Clown Standards Some Have Applied.

Owen Johnson has dramatized the Lady Lisa. Probably he did it unconsciously; and probably Nazimova is virginally ignorant of Walter Pater. But to see "The Comet" at the Bijou Theatre is certainly to recall not Kipling's crude poem about the Vampire, with its rag and-its bone and its hank of hair appropriated from the Sacred Books of Buddha, nor the cruder picture it accompanied as text; but rather, if a little vaguely and a little apologetically. that passage of incomparable prose from "The Renaissance," from the essay on Leonardo da Vinci, beginning, "Hers is the head upon which all 'the ends of the world are come,' and the eyelids are a little weary."

"She is older than the rocks among which she sits," the haunting cadences go on to say; "like the vampire, she has been dead many times, and learned the secrets of the grave; and has been a diver in deep seas, and keeps their fallen day about her; and trafficked for strange webs with Eastern merchants: and, as Leda, was the mother of Helen of Troy; and, as St. Anne, the Mother of Mary; and all this has been to her but as the sound of lyres and flutes, and lives only in the delicacy with which it has moulded the changing lineaments and tinged the evelids and the hands. The fancy of a perpetual life, sweeping together ten thousand experiences, is an old one; and modern thought has conceived the idea of humanity as wrought upon by and summing up in itself all modes of thought and life. Certainly Lady Lisa might stand as the embodiment of the old fancy, the symbol of the modern idea."

It is at once the strength and the weakness of Mr. Johnson's play that it suggests not only this passage, but kindred pictures of the woman who holds in her cinder of ences of the ages. It is its strength because the conception has an irresistible appeal to the imagination, a compelling poetry about it. It is its weakness be cause Mr. Johnson has sacrificed to his symbolism the keen, homely tang of reality. Even the other characters, as well as his heroine are dramatized moods, theories, soul states, not beings of our common from an exaggerated effort after the symholic-"The Comet" is Mr. Johnson's first play-or from a lack of interest in the characters as persons does not greatly concern us. The fact remains.

That his primary effort was not after reality is, however, plainly enough shown by the setting of the drama-in the Spanish Pyrennees. Obviously the characters are not Spanish, they belong to no nation. They are creatures of the author's brain. He put his scepe where he did to remove it as far as possible from reality, doubtless in part influenced by the exotic personality of his star. "Magda," which the play in evitably suggests, is frankly and unmistakably German. Its feet are on solid "The Comet" is not American ground. Its feet are not on solid ground. It lacks that homely touch of familiar domestic detail which would have helped it vastly in winning the understanding and interes of the average audience.

But had that touch been given it Mr Johnson would then have had to face the task, more easy now from the very unreality of his setting, of making real this fantastic figure of a woman, this vision with for all his efforts to make her carry a "message," to make her impressive as an illustration of certain theories of his regarding the artist ego-Lona, on the stage, is chiefly impressive for a certain picturesque quality, as of a metaphor come to life, for her suggestions to the imaginative beholder of dim fables read long ago, of Poelike tales, of the face of the Lady Lisa, of horrible experiences and great spiritual adventures, not real and capable of bringing suffering to you in your theatre chair but aved in a fantastic dream. She has the

vagueness and the charm of allegory. Now, without doubt, though Mr. Johnson intended some of this picturesqueness, he intended even more that Long should be a fictional embodiment of such a type of woman artist as George Sand (to mention only the dead), who ate up Chopin and De Musset and even bore a child to satiate her lust for experience, and mounted on the dead souls of her, on her slain womanhood, to artistic heights. He meant Long should be a very real person. But Long does not impress the beholder as a real person nor is she surrounded by real persons nor does she move in a setting of reality. In so far as she does not his drama may be said to be a failure, wherever the fault lies. But in so far as he yet contrives to create vividly and with well wrought episode the imaginative picture of a woman upon whose head "all the ends of the world are come." figurative and aloof though she be, he has done something fine, something out of the ordinary on our stage, something which should win for him praise and approval, not scorn and laughter, and something too that is quite over and beyond the reach of most of the men who are at present writing plays in this country. This Long of his, this "woman of a thousand years, fleeing in the smoky dawn," personified by Nazimova and a wonderful gray gown with a wonderful tall collar, is, merely to look upon, meraly to hear recite her horrible confession of her fall and her rise, an unforgettable thing, a thing to haunt you, to invade your dreams, to disturb your little illusions and the petty gratifications of your little loves and hates. Not to feel this, not to give Mr. Johnson the credit for it, is to do a gross injustice.

It is only fair to the author to state briefly what theories of life and conduct-for "The Comet" is a drama with a purpose-he intended to convey in his play. First, then the drama hymns the exaltation of the artist over the individual. Long, a George Sand type, believes that her soul is dead as the price of her greatness, and glories in that fact. The woman had first to die in her, she says, "because the woman would have to be a slave." (See G. B. Shaw, "The Revolutionist's Hand Book": "Home is the girl's prison and the woman's workhouse.") But nobody is ever quite dead, and so Long's soul is roused by Fernand's young passion to be great and his appeal to her to help him. It is still a sort of artist's vision that she has she will be the creator of Fernand; but it is a creative, not a destructive instinct toward one of her fellows, and so marks a kind of regeneration in her. Fernand plainly enough is intended to convey the lesson that the artist who would

interpret human nature must not judge,

but understand. There is no dispute with

this fine moral. "Father," he says, "what I have learned to-day has made me so

humble that I would go and seek the most

miserable outcast in the street to learn

ng up to depart with her to "learn life. Finally Cecelia, the young sister of Long, betrothed to Fernand, typifies the woman who sees no way to get experience but by attaching herself to a man, and when Long takes Fernand away from her she is not so much brokenhearted as glad of the initiative which has been given her to "cross the seas" for herself. (Again see Shaw, as

Now it would be perfectly easy to take most of the doctrines in this play and find sources for them in more or less recent literature. Startling novelty they do not have. "You wish a career, you said to climb, and you are going to put on your back a double burden," says Long to Fernand, referring to his marriage. Literature is not lacking in this sort of thing. Kipling ends "The Story of the Gadsbys" with a poem, where he says that "white hands cling to the tightened rein," and adds:

"Down to Gehenna or up to the throne,

Shaw's preface to "Man and Superman, wherein he discusses the sex impulse and the artist impulse, is a source for this play; we do not say a conscious source, but a source none the less, for ideas that are in the air will surely get into the work of an earnest and scholarly young writer like Mr. Johnson. Prof. Thomas's "Sex and Society" might have furnished another bit Lona's speech, "The future is ours [i. e., woman's]; we have never gone back, all civilization and all society have changed as we have forced our way up." "Hedda Gabler" very palpably furnishes a dramatic device, that of making Fernand remain in the room with Long to show his strength just as Lorberg drank the punch. Even, of course, the idea of the woman who sums up in herself the experiences of a thousand years is not new to literature and specula tion, if it is to the stage. "I'll make a legend of these old thoughts that young men begin with," Fernand exclaims. Well, Mr. Johnson has made a play!

However, it is not with sources that we would quarrel, nor with the fact that Mr Johnson doesn't give the impression in his work of a thorough digestion of these ideas. It is with the fact that the ideas a body, in her cinder of a soul, the experi- / as he has used them are after all quite demonstrably false. George Sands there are, and it is wholly legitimate and entirely fascinating to show one in a play. Bu preach from her that through her way lies greatness in art, to use her as a symbol of the artist's vision, is to falsify the artistic achievement and debase the artist's vision. To say that the interpreter of humanity must understand, not judge, is fine and flesh and blood. Whether this results | true. But to imply, as Mr. Johnson will seem to do in the eyes of his audiences, whether that was his intent or not, that in order to understand the woman of the gutter one must go down into the gutter with her is juvenile and absurd. Even the white hands clinging to the tightened rein is a theory too often exploded to have the force of law. The vagaries and varieties of the "artistic temperament" (Oh, perilous phrase!) are many and great. This temperament has produced monsters in order to produce masterpieces. But it has also produced the Brownings and such a host of other sane and noble men and women, who have lived at peace with society, their neighbors and their wives, that no such attitude as Mr. Johnson's-which is not free from a taint of the Bohemian poseis seriously representative of the artist

Another quarrel there is, too, with his gratuitously unpleasant catastrophe.

Long's first false step, as Owen Davis would phrase it, had been taken eighteen years before the play begins, and Fernand's father had been the guilty man, though Fernand does not know it. After this long interval she comes back and is about to the centuries in her sleepless eyes and a take his son away (there is something father, in a mad effort to stay his boy, all other means failing, cries out, "There is a law which even the beasts of the field obey, that father and son shall not share the same woman." Then the boy goes out and kills himself, and into Lona's eyes, which have begun to glow again with human warmth, comes the dead lustre of the burnt out coal as the curtain falls.

That there is such a law we are willing to take Mr. Johnson's word, but the "law" does not, in all honesty, seem be so compelling that it would not have been the logical thing for Fernand to break it, under the circumstances of the play and its avowed philosophy But that is not so much to the point. The objection is rather to the needless nastiness of the entire episode, savoring as it does of D'Annunzio. The structure of the play may demand it from the beginning, but then the structure of the play from the beginning is in need of revision. Mr. Johnson could have preached what he wants to preach quite as effectively under conceivably different circumstances and avoided what is after all a taint. There is no desire on the part of the present writer to deny any man the right to his ideas and their full expression, to wave the moral bugaboo to turn a deaf ear to any message, whether from Archbishop or anarchist. In fact the anarchist is likely to get the more attentive audience here! But this episode under discussion is no part of Mr. Johnson's message, only of his machinery. It is not essential to his philosophy, even deeply to his psychology, only to the arbitrary structure of his story. For that reason it is gratuitous and, in all kindness to Mr. Johnson, in bad taste.

Save in the person of Nazimova the play does not gain by the interpretation. Brandon Tynan, who for some seasons now has been absent from the stage waiting for Mr. Belasco to find him a play, is the Fernand, and he does not shine in the intellectual drama. One wonders if he quite knows what it is all about. The Russian. however, does, even if she places the emphasis rather more strongly on the sheer picturesqueness of her part than perhaps the author meant. Surely she is the living embodiment of Fernand's description, "a woman of a thousand years, fleeing in the smoky dawn." Surely the awakening of a spark in her burnt out cinder of a soul is denoted with a vividness and certainty that are astonishing. And surely in her final and sudden collapse once more into a cinder the art of mere bodily pose and suggestion is seen at its very finest. That Nazimova's Long is not a living, pulsating mental organism, for all its dead soul, such a complicated being as Mr. Johnson probably had in mind to paint, is true. It is a strange, fantastic vampire out of the realms of unreality, a dead thing met in dreams on the road of night, dead with its own weight of vague, shadowy experiences. But it comes across the footlights like a heavy odor, all the more strangely on that account. And until another actress has played the part it transcends criticism to say whether the effect is not inherent. after all, in the construction of the drama, itself unreal, a play of theories and passions.

not persons. At any rate there they are, play and picture, something purpose fraught and imaginative, and out of the ordinary to such degree that they have been viewed and judged with a copious amount of misunder. what she can teach me." So from scorn stupid jeers. They may not be to your bler. standing, incomprehension and silly and

WAZIMOVA IN "THE COMET" of the Comet he passes to the point of pack- liking, but they are not to be laughed away. MAUDE ADAMS IN NEW The thorns may crackle under the pot and the coins jingle in young Mr. George Cohan's pocket. But the author of Comet," if he is wise, will not let that trouble him in the least.

WALTER P. EATON. HOW WE SAVE '83,000,000,000. Stewart Edward White on the Work of the Forest Service.

Stewart Edward White comes to the defence of the Government forest service in a characteristic article in the American Magazine. Mr. White never did particularly care whose head he cracked, and on occasion his whacks are impartial and joyous.

"Everybody of my generation and before," says Mr. White, "remembers the old time forest fires. Now, even in the heavily wooded countries, such fires are exceedingly unusual, and when they do occur are almost always on private land.

"For instance, last year only one-eighth of 1 per cent. of the national forests was burned over, and only three one-hundredths 1 per cent, actually destroyed. In all 1,100 separate fires were extinguished by the forest rangers.

"Any one of these, if left to burn itself out, as has been the national habit, would probably have developed into an old fashioned conflagration such as we remember. And the total cost of prevention was \$9,000.

"If the men of the forest service had nothing else than this their existence on the public pay rolls would have been more than justified. Last summer the administrative and protective force of the forests numbered 1,200.

This means that each field man has charge on the average of 208 square miles of mountainous wilderness—that is to say an area greater than nine Manhattan Islands. He has to patrol his district, build his trails and keep them in order, police his territory, issue his permits, attend to the business interests and fight his fires, not to speak of cooking for himself, attending to animals and living as a man must live in the wilderness.

"An incidental and minor objection of the rapacious ones is that the forest service is an asylum for 'dudes and loungers. I should like to take one of these gentle men on a single day's round behind one, any one, of our forest rangers. I should like to have him fight fire with them, as I have done fifty hours out of fifty-two.

"Then I should like to hear his opinion of just what kind of a snap it is to take care of 206 square miles. It is interesting to reflect that for this area of 206 square miles Prussia maintains a force of 120 menand finds it pays.

"Last winter in Congress there arose a wild and clamorous howl against the forest policy of the Government. All sorts of epithets flew. Evidently somebody's toes had been trodden upon. The first shrick has to do with the misnomer 'reserves.' Senators Heyburn, Clark, Fulton, Carter and a chorus of less vociferous voices mournfully called attention to the 'vast solitudes' withdrawn from settlement and from progress, forever to remain unproductive.
"They will come, said Heyburn, and deliberately surround you with one of these beautiful estates—this waste of idlenes—

"In this sentence there are five state-ments, four of which are wholly false. The national forests are not estates; they are not wastes; they are not idle; they are

towns, lumber camps and mines. "To herd the seven million cattle that last season grazed in them was gathered a multitude of cowboys. In southern California alone fifty thousand campers enjoyed the national forests in 1906. Every acre of agricultural land in the national forests is open for settlement under the homestead laws.

'But,' persisted the astute one gravely it is not enough to set aside the agricultural land. Land that will sustain cattle is fit

"It would be a pity to accuse any Westerner of such opaque ignorance as this remark implies. Let's see how that statement works out. A homestead is 160 acres. On an average grazing range it takes forty acres to support one cow. At that rate our homesteader would have to live on the produce of four head of range

live on the produce of four head of range cattle, a manifest absurdity.

"In Switzerland we find the earliest intelligent treatment of the question. Over 1,000 years ago she possessed a forest system, and had developed a scientific forestry by the fifteenth century. As early as Louis XIV. France awake to the fact that her forests and her life were draining away together.

"But it was too late. To-day she is spend-ing \$34 an acre to reforest her watersheds. The same experience is costing Italy \$20 an "Italy is not a wealthy nation, yet she

is appropriating cheerfully this enormous sum in the realization that on it depends the question as to whether or not she will have to strike her tents.
"If we of the United States were called

"If we of the United States were called upon to replace at even Italy's figures the trees now growing on the watersheds protected by our reserves we should have to spend about three billion dollars!

"The Forest Service, besides maintaining the forests and overseeing their wise and productive use by the public, is also busily engaged in adding to the nation's wealth in a dozen other ways.

engaged in adding to the nation's wealth in a dozen other ways.

"As an example, take the turpentine forests of the South, Turpentine is obtained by cutting a hole in one side of the tree, called 'boxing,' which in a few years kills the tree. The Forest Service has found a method of extracting turpentine by which the trees are far less injured and the yield in horested 35 per cent. increased 30 per cent.
"The Western mountains above a certain

elevation are covered with a tree called the odgepole pine. It has long been con-sidered about the most useless proposition that grows.
"The Forest Service has demonstrated

that when treated in a certain inexpensive manner it makes first rate railroad ties. When you pause to reflect that to maintain one tie in a roadbed two trees must be kept growing you will begin to see the importance of this discovery.

"In a like manner the swift growing

Southern gum timber has always warped s badly that after a hot day you could see both sides of a board at once. The Forest Service found a method by cutting and subsequent treatment of obviating this disconcerting feature. "Another timber long considered useless but now raised to the dignity of value by intelligent experiment is the Western bemlock. Such experiments when successful are quite as effective as the dis-

covery by exploration of vast new tracts of forest lands. "At present the service is trying out various materials other than forest woods various materials other than forest woods for the production of paper pulp. It has been stated that for a single Sunday issue of a certain paper twenty acres of forest land must be out over. This thought, coupled with a memory of the Adirondacks, whence a great deal of the pulp wood comes, about a cause and and arrivers out of the sunse acres and arrivers of the sunse acres and arrivers out of the sunse acres are sunsequently acres acres and arrivers out of the sunsequently acres acres and arrivers out of the sunsequently acres acres and acres acres acres acres and acres acre

Her Limit on Gambling.

should cause each and every one of us to

From the St. Louis Globe-Democrat. "Here, my dear," said the husband, procards over at Brown's last night. You may have it to buy that dress you wanted." oney; then said, with an expression of rigid

"I simply shudder at the thought of using oney gained in such a way. Henry, prome me that after you have won enough for to buy the hat to go with the dress you! I never/again touch those awful cards. I will never again touch want my husband to become a gam-

WILL PRODUCE "THE JESTERS" ON WEDNESDAY.

katherine Grey in "The Beckoning" Again; Goethe at the Irving Place, Leslie Harris's Matinee and a New Armstrong Drama at Daly's Scheduled This Week

To-morrow evening at the Madison Square Theatre Miss Katherine Crey will be seen in "The Reckening," translated from the German of the Viennese playwright Arth: F Schnitzler. It was in this play that she won favor at the Berkeley Theatre last winter. "Literature," a one act play by the same author, already seen here in German this season in Irving place, will precede the longer piece. Miss Amy Ricard will play the leading woman's part in this drama. Schnitzler's work as playwright is of some what unusual merit and distinction, and this double bill promises well.

Wednesday night at the Empire Theatre Miss Maude Adams will drop the Barrie drama and appear in "The Jesters,", an adaptation from the French play Bouffons" of Miguel Zamacoi's. The original is in verse, the rhymed alexandrines of the French stage. The English version, made by John Raphael, French correspondent for a London daily, is said to be in the corresponding hexametres-but let us trust not! Miss Adams's part is again a male role, this time a young poet who dons jester's attire to be near his sweet heart. The scene is sixteenth century. Gustav von Seyffertitz, once leading comedian at the Irving Place Theatre, Edwin Holt and Fred Eric will be in the supporting company.

Leslie Harris, a London entertainer at the piano, will make his American debut at the Hudson Theatre next Tuesday afternoon. His entertainment appears to resemble that given by George Grossmith including the musical sketches "Wheat We Are Married" and "Suburban Society," parodies of coster songs, monologue and the like. The entertainment begin at 3 o'clock.

On Wednesday evening next, after weeks of rehearsal and elaborate scenic preparations, Goethe's "Goetz von Berlichingen will be produced-for the first time in this country-at the German Theatre. Obstacles of many kinds had to be overcome to render the production possible. Not the least of them was the difficulty of making a practical acting version of the famous drama which, if played as Goethe wrote it. would tax the patience of even a German audience. Dr. Baumfeld is said to have succeeded in condensing the somewhat straggling and diffuse scenes into a play which can be acted within the usual theatrical time limits. A special feature of the performance will be the incidental music, selected from Karl Goldmark's opera.

The cast will include almost the entire

The cast will include almost the entire company. The part of Guetz von Berlichingen (the rugged "knight of the iron hand) will be played by Adolf Winds. "Goetz von Berlichingen" will be repeated on Thursday, Friday and Saturday

ings.
On Tuesday evening the theatre will be closed. Ludwig Fulda's comedy, "The Blockhead," will be the attraction to-morrow night. For Saturday afternoon the management announces Lessing's "Minns

A new play by Paul Armstrong, called Society and the Bulldog," will be shown at Daly's next Saturday night, Mr. Armstrong believes that every playwright should be his own manager, so he himself offers" this new comedy. The Bulldog is a Western miner, who comes in contact with the life of the "effete East"—Nevada vs. the four hundred. William Farnum, Elita Proctor Otis, William Mack, Alfred Hickman and other players are concerned in the presentation of his story.

This is the last week of the two season run of "The Man of the Hour" at the Savoy. Not many more opportunities remain o see Mrs. Fiske's fine production of "Ros-

"The Secret Orchard" enters on its last week at the Astor. Miss Viola Allen follows in a new play.

mersholm" at the Lyric.

"The Merry Widow" continues at the New Amsterdam. Nazimova is playing "The Comet" at the

"The Top o' th' World" remains at the Majestic. At the Herald Square "The Girl Behind the Counter" is a fixture. At the Casino the new piece, "Funabashi," may be

Thomas's fine play, "The Witching Hour," continues to fill the Hackett Theatre.

At the Broadway Miss Held and Otis Haran may be seen in "The Parisian Model." At Joe Weber's "The Merry Widow"

burlesque seems to have found favor com-mensurate with the popularity of its orig-

"Brewster's Millions" will be at the Grand Opera House this week. Warfield continues to exercise his rare

and lovely art at the Stuyvesant, and at the Belasco "The Warrens of Virginia" shows Frank Keenan at his very best. Down at the Academy a third Belasco

production, "The Rose of the Rancho," "Polly of the Circus" begins its fourth

reek at the Liberty to-morrow. At the Lyceum of course "The Thief" goes on. Here is a success of the first

"A Knight for a Day" has filled Wallack's for weeks and continues to do so.

"The Talk of New York" may be heard Two popular women stars, Miss Elliott and Miss Barrymore, may be seen at the Garrick and Hudson Theatres respectively

in plays that exploit their personalities. "Miss Hook of Holland" is still the musical play at the Criterion.

Digby Bell in "Shore Acres" moves to the Metropolis to-morrow from the Yorkville, where he closed a big week's business

Yorke and Adams in the two act musical omedy "Playing the Ponies" have been playing to crowded houses ever since they opened at the New Circle Theatre three weeks ago. The comedy is full of music, laughs and a large number of shapely girls.

wish more power to the men engaged in With "Berlin, the Imperial," Burton Holmes, the well known lecturer on travel will inaugurate his annual series of finely will inaugurate his annual series of finely illustrated travelogues here this week. He is devoting all of his topics to five great oities of the Old World this season and Berlin has been placed at the head of the list. By means of his colored lantern sildes and motion pictures Mr. Holmes will show the up to date Berlin with its magnificent buildings, its beautifully paved, clean buildings, its beautifully paved, clean streets and its tree hidden elevated railway and other charms of, this well governed city. Life portraits in motion of the Kaiser and the royal family in the performance of their daily ceremonial routine will also be shown, as will many more illustrations, both colored still views and motion pic-

tures. Little side journeys will be made to in Paris and in Milen. picturesque paradise of the amusement seeking Berliner, the Spreewald.

Mr. Holmes will give "Ee tin" at Carnegie Hall this evening at 8:30 and again at the Lyceum Theatre Monday afternoon at 3 o'clock.

"Lottie, the Poor Saleslady," comes to the Thalia Theatre this week.

The attraction at the Fourteenth Street Theatre, beginning with the usual Monday matinée, will be the melodrama "Since Nellie Went Away."

At the American Theatre a play called A Fighting Chance" will be shown this week Though the scenes are in New York it is not a dramatization of Robert W. Chambers's This is the last week of "The Bad Boy and

His Teddy Bears" at the Lincoln Square. "The Hired Girl's Millions," with the

famous Russell Brothers, John and James, will be the attraction at the Yorkville Thea-

The New Star will show "Chinatown Charlie" to-morrow.

George M. Cohan's musical skit which played on top of the New Amsterdam Theatre last summer comes to the West End Theatre this week.

The Boston Belles company, which will be at Hurtig & Seamon's Music Hall during the coming week, are introducing something out of the ordinary this season in their presentation of "The Wanderer from No-

This week's bill at the New York Theatre will bring out another array of stars of various nations. Heading the bill is George Evans. Four new acts will be seen here for the first time on Monday afternoon, all of them from abroad. Lucy Weston is a of them from abroad. Lucy weston is a singing comedienne who has attracted much attention abroad during recent years. She is a character comedienne and is said to be much on the order of Marie Lloyd. Miss Weston will sing here, among other songs. "The Curate and the Maiden." Maidie Scott, who is known as "The Prettiest Girl Erin," is a singing comedienne who is said Scott, who is known as "The Prettiest Girl of Erin," is a singing comedienne who is said to have the natural Irish wit which is her birthright. Lily Flexmore is known as "La Zephyr," and is a performer who is described as "a flexible dancer and a dainty singer." The fourth of this European quartet to make their debut here Monday are Marstro and Oretta. They are eccentric equilibrists who do all manner of unique and spectacular tricks, the climax of their act being when Mile. Oretta holds a billiard table on her shoulders and knees while M. table on her shoulders and knees while M. Marstro stands on his hands on two billiard cues that are balanced on two ivory balls the centre of the table

A realistic figure of Harry K. Thaw as he appeared at the trial after his long imprisonment is shown at the Eden Musée The Taragato solo in conjunction with the Hungarian Orchestra at the Sunday concert is a feature of the Sunday programme.

At Percy G. Williams's Albambre this reek Mr. Hymack, the English chameleon comedian, will head the bill. Nellie Wallace, the English eccentric comedienne, will try to prove that women can be as good humorto prove that women can be as good numorists as the men. Karno's Company of Speechless Comedians will present "A Night in an English Music Hall." George Felix and Lydia Barry in "The Boy Next Door," Clifton Crawford in his unique monologue, Dolan and Lenharr, the Quaker City Quartette, the Permane Brothers and Friend and Downing will finish this bill.

The farewell American appearance of Vesta Victoria at Percy G. Williams's Colonial cannot but prove a magnet. Julius Steger and his company in a one act drama entitled "The Fifth Commandment" will interest. Mile. Louise Agoust in a bit of French vaudeville, "Mile. Foulard," has a novelty. The Six American Dancers present a new idea, while the Sleeds return t novelty. The Six American Dancers present a new idea, while the Sleeds return to America in their pantomime oddity, "The Mysterious Hotel." The Kinsons in "Going It Blind" have an original musical offering. Bears will amuse. Avery and

The Empire Burlesquers come to the Dewey Theatre for the week, commencing with Monday matinee. An olio, two new burlesques and girls make up the roster of the company. Roger Imhor continues to be the featured comedian.

The New Century Girls, presenting two burlesques, will be seen at the Gotham Theatre, commencing Monday.

The Rice and Barton Gaiety Company will be this week's presentation at the Murray Hill Theatre.

At Huber's Fourteenth Street Museum Gilpatrick, the ossified man who has been drawing crowds, will enter upon his second week. Besides this feature are Pete's educated monkeys, Eli Bowen, and last week of Teddy the wrestling bear.

The Hippodrome now has its greatest success in the new spectacle "The Battle of Port Arthur." It has a wonderful thrill and with its conflicting forces, cavalry charges and din of musketry makes a remarkable sight. It is by far the biggest battle spectacle ever done in this country. The scaling of the mountain under fire from above, amid a real rainstorm, are in from above, amid a real ranstorm, are inspiring. The plunging horses are again
seen and make a great finale. This is followed by "Lady Gay's Garden Party"
with its musical melange. The concluding
bill with its ballet of "The Four Seasons"
and "The Winter Carnival" makes a pretty
spectacle. Another new effect is the submerging of the entire ballet in the tank
as they dance under a fall of electrically
illumined water. lumined water.

For the second week of the new policy of all star vaudeville at Keith & Proctor's Fifth Avenue Theatre another big bill Fifth Avenue Theatre another big bill has been arranged. The Star Bout," a realistic boxing spectacle; Eva Tanguay, the Cyclonic Comedienne; Charles E. Evans, formerly of the famous farce comedy star team of Evans and Hoey, and Harry Tighe's Collegians are four features of star importance. Others are the Seven Mowatts, sensational club jugglers; the Baker troupe of comedy cyclists; Otto Brothers, German comedians, and Whiting and the Melnotte Sisters, singers and dancers.

Bronson Howard's famous war play 'Shenandoah" will be revived this week at Keith & Proctor's Harlem Opera House with a complete new set of scenery and careful staging.

"The Song Birds," with William Burress. will be the headline attraction for this week at Keith & Proctor's Fifty-eighth week at keth & Proctor's Fifty-eighth Street Theatre. Another big feature the Stunning Grenadiers, will be the special added attraction. Other numbers are Ruth Allen and company in "We Need the Money," Kennedy and Rooney in "The Happy Medium," James J. Morton, Charles and Fanny Van, Fentell and Carr, the Kitabanza troupe of Japanese acrobats and Morris and Morris.

Clarence Wilbur will make his New York début with a company of ten comedians in a farce called "The New Scholar" as the

American moving picture takers to get from them the pick of the new views to show before any one clearly the terms of the new views to show before any one else in the city

Robert Hilliard and company will be the chief attraction for this week at Keith & Proctor's Union Square Theatre in a new playlet written especially for him. Other acts are La Vine-Cimaron Trio, Bobby North, the Hebrew character comedian: Melville and Higgins, Macart's monkeys, Alfred Kelsey and company in a farce, Callaban and St. George and ten more.

Tony Pastor presents this week Charles H. Burke, Pat Touhey and come any in an Irish comedy sketch, "The Birthday Party:" Laura Morris and company, singing and lancing act; Johnson and Richards in a comedy acrobatic act; Kelso and Leighton in "The Lady Burglar," Geraldine McCann and company in her one act playlet; the Marinellas, ring act; Midred Kenfield and her picks. Gorman and Bell, sketch; Will and Mabel Casper, rural playlet; Leo St. Elmo, musician; Louis Guertin, jumper; and the American Vitagraph with life mo-

At Brooklyn Houses

John Drew in his Gallic farce, "My Wife," seen this fall at the Empire Theatre, comes to the Montauk this week.

At Percy G. Williams's Orpheum Miss Ethel Levey will make her farewell appearance in vaudeville prior to her starring on Broadway. R. G. Knowles will be heard in his latest patter and songs. Horace In his latest patter and songs. Horace Goldin enters on his last week at this theatre. Joe Welch will appear in "At Ellis Island," Thomas J. Ryan and Mary Richfield in "Mag Haggerty's Father" will please, Peter Donald and Meta Carson present "Alex McLaren's Dream," Aloide Capitaine is a gymnast; Binns, Binns and Binns in comedy and music, and Kartelli, the European equilibrist, will complete the bill.

This week's bill will add more laurels to Mr. Keeney's management. The headliner is the Romany Operatic Company, who will appear in a singing novelty entitled "Gypey Life." The remainder of the bill consists chiefly of comedy features and will introduce Frank Byron and Louise Langdon in "The Dude Detective;" Caron and Herbert, comedy acrobats; Ray Cox, singing comedian; Adelina Roattina and Clara Steve Stevens in a novelty singing skit: Sydney Gibson, comedian from the skit; Sydney Gibson, comedian from the West; Marzello and Woulf, European ec-centrics: the Jolly Prices, colored enter-tainers, and the Keeneyscope in new views.

Lovers of burlesque and vaudeville performances will have a chance to see another new organization in this field at Hyde & Behman's Olympic Theatre this week. The Girls From Happyland is the title of this aggregation, which has met with

At the Bijou Theatre a play new to Brookyn will be presented. "A Child Shall Lead Them" is the title and Hal Reid, who is giving Owen Davis a close race as the most prolific writer of melodrama, is responsible for it. The theme tells of life in the

Lovers of breezy burlesque and vaudeville acts will find the programme at the Star Theatre this week, which will be provided by the Dainty Duchess company,

"The Shoemaker," which was received favorably recently at a downtown theatre. will be produced this week at the Folly Theatre by Lew Welch, a newcomer in the ranks of theatrical stars.

Burlesque and vaudeville are well proportioned in the programme of the City Sports Extravaganza company which Phil Sheridan will bring to the Gayety Theatre this week. The opening number consists of a comedy entitled "The Mikado's Harem."

Doe With Horns.

From the Madras Pioneer The other evening while out at work in the district I came across a herd of black buck, consisting of two males and a few females. On looking carefully at the males through my glasses I noticed that one had

very peculiar horns.

I set out after him, and after running and riding alternately to keep him in sight I came up with him and knocked him over with a builet in the right shoulder. On walking up to him I found to my surprise that it was not a male at all, but a doe. Now, among antelope of this species the does never have horns, but the one in question had horns eighteen and a half inches long and totally different from the horns of the ordinary black buck.

different from the horns of the ordinary black buck.

To begin with, they were quite devoid of anything approaching a spiral and were much thinner than the horns of even a very young black buck. Also they curved straight back over the head in a semicircle, the tips going down below the throat on either side. I do not think a freak of this kind has ever been seen or heard of before.

LOS ANGERES IS AMARED. Westward the March of the Hansom Cab Has Taken Its Way.

Accompanied by wild excitement and an explosion, of capitals in the newspapers the hansom cab has crossed the Rockies and invaded Los Angeles. According to the following remarks from the Pacific Outlook it is the most notable trans mountain passage since Napoleon crossed the

"How we do progress! Hansom cabs are our latest affectation. Already the amazed multitude of the streets has been balted in full career several times in the past week, and made to stare open mouthed at the apparition of a driver bobbing alone the skyline perched upon a shiny black object built like a beach shelter chair, and holding the reine over a steed lost in the traffic below.

"This sight, it is said, is to become a common one on our streets, and our sporty youths, our diners out, our society ladies youths, our diners out, our society ladies out calling, our shoppers, may soon be seen flitting hither and you behind the trap doors of the nobby 'two wheeler,' after the fashion of their contemporaries in 'dear old Lunnon,' or Londonized New York. Westward the course of fashion takes its way, and, skipping many cities in between, has delivered into the streets of this far western town the ultimate propriety in hired vehicles.

of this far western town the ultimate propriety in hired vehicles.

"The stable that is introducing these cabs intimates that they will be for hire at popular prices. What popular may mean here is a bit vague. If it should mean that an Angeleno could ride to a point within the radius of a mile for a quarter, as in London, the two wheeler would, indeed, become popular. Whatever the rates may be, let us remain free of the accursed and degrading custom of tipping cabby for every little ride we take with him. 'Ansom, sir?'"

40,000 MILES OF PIPE LINE. Provision Made by the Standard Oil for the Small Producer.

The pipe line system which gathers and carries away the Kansas oil, is but a section of a system 40,000 miles long, writes Ida M. Tarbell in the American Magazine.

This huge river of oil feeds as it runs all the great oil refineries of the Standard Oil Company-its plants at Kansas City, at Whiting, Ind., at Lima and Cleveland, Ohio, at Buffalo and Olean, Pittsburg and Philadelphia, on New York harbor and at

Baltimore. It is a magnificent and perfect system of draining and distributing all the oil taken from the earth. Nature herself has no more perfect drainage system in the streams and rivers of the Mississippi Valley than the pipe line system of the Standard Oil Company, and she runs her system with vastly more noise and destruction than

produce oil a well nigh perfect service. You are a poor adventurer, wildcating on a distant hill, you strike oil-not in quantities, only a moderate amount—but still oil, and if you are in the field at all, or in a spot which shows any signs of ever being a field, almost before morning the pipe line crew of the Standard Oil Company is at your derrick, putting in pipes to carry your little supply into its great

drains.

It costs you nothing. They put in the pipes, they run the oil, they pay you the market price for your product. If you happen to be in one of the early fields, the oil taken belongs to you until you wish to sell it. You receive for it a certificate which s as good as gold in any market of

NIAGARA AND ZAMBESI.

Latter More Stupendous, but Former's . Proportions More Striking.

"A question which travellers often ask each other in various parts of the world is: 'What is really the greatest natural wonder on earth?' It is easy to answer now, says the Travel Magazine, since the ndous falls of the Zambesi River have

"David Livingstone called the main fall the most wonderful sight I had visited in Africa.' And when one imagines the spectacle of one of the world's mightiest rivers, two miles wide, falling sheer 420 feet it is not hard to agree with one of the greatest travellers and missionaries that ever lived.

"Our own Niagara is only half a mile wide and 158 feet high, so that it figures as a mere caseade n comparison."

mere caseade n comparison.

This is all very well, but Niagara still leads in the impressiveness of its proportions. The Zambesi falls are two miles wide, four times the width of Niagara.

wide, four times the width of Niagara. In order to preserve the relative proportions of the latter the African falls should therefore be four times its height, or 632 feet.

Its real height of 420 feet is less than three times that of Niagara. This changes its relative proportions decidedly and not in a way to increase its impressiveness.



At Radical Reductions The selling of Oriental Rugs is a Specialty with us. We Buy direct-We Import direct-We Sell direct to You. Three separate floors are devoted to the display of the largest stock of Oriental Rugs in America

Some of the most beautiful colorings in the best known weaves will be found in this Sale. The point upon which this Sale turns is quality. We invite a comparison of Quality and Prices.

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Daghestan Rugs (average size 3.6x5.6 ft.), at 7.50 Regular value \$10.50.

Lot No. 2

Antique Persian Rugs at 10.00 to 20.00 (average size 4x7 ft.) Slightly imperfect. Regular values 18.00 to 35.00

Lot No. 3 Silky Khiva Bokhara Rugs, at 35.00

Sizes 4.6x6 ft., values 50.00 and 60.00. Persian, Turkish and India Rugs

An excellent opportunity to purchase at a very low price splendid Rugs suitable for Libraries, Dining Rooms and Offices. Gorovan Rugs Eulaha & Chiorde Rugs 9.7x11.3 feet, was \$150, now 100.00 9.3x13.6 feet, was \$70, now 35.00 ...130.00 9.1x13 .35.00 9.5511.10 " " .. 130.00 8.6x11.6 " " 38.00 ...140.00 8.5x11.1 "88.00 75 " ...150.00 10.2x15.1 " "60.00 100 ...150.00 12 x15.6 " " 115.60.00

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